

PERRY'S MUSICAL MAGAZINE

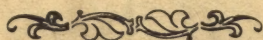
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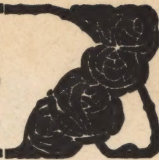
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PERRY'S • MUSICAL • MAGAZINE



51st YEAR

SEDALIA, MO., APRIL, 1932

NUMBER 1

Perry's Musical Magazine.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of PERRY'S MUSICAL MAGAZINE, published monthly at Sedalia, Mo., for April 1st, 1931.
State of Missouri } ss
County of Pettis }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared A. J. Perry, who having been duly sworn according to law, depose and says that he is the business manager of PERRY'S MUSICAL MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

That the names and addresses of the publisher, editor, and business manager are:

Publisher, A. W. Perry's Sons, Sedalia, Mo.
Editor, P. B. Perry, Kansas City, Mo.
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Sworn to and subscribed before me this 1st day of March, 1932. E. P. Miller,
[SEAL] Notary Public

My Commission expires January 24th 1933.

THE LIVES OF GREAT PIANISTS.

FRANZ LISZT.

(Continued From Last Month.)

Without neglecting his ordinary duties, he was ever planning to enlarge the musical horizon of the public by presenting new and valuable compositions. It was owing to his zeal that Berlioz became known in Germany as an operatic composer, and that the most gifted among the younger generation, Joachim Raff, Peter Cornelius and others were able to obtain a hearing for their first compositions. But Liszt's greatest claim to merit rests on the performance of Richard Wagner's "Lohengrin." Every reader of the latter's biography must have noticed what a sympathetic interest Liszt took as early as 1840 in Wagner's efforts, and how, after Wagner's exile from Dresden, the Hungarian musician became the guardian angel of the German artist. In the next year Liszt felt called upon to appear publicly as the champion of his exiled brother artist, and he succeeded in so successfully conducting a performance of "Lohengrin" (August 22, 1850) that all Germany rang with its praises. Wagner writes in his "Communication to my friends:" (Complete works V. 414) "One day, toward the close of my last visit to Paris, I sat brooding over my misfortunes, for I was

ill-miserable and almost in despair, when I happened to glance at the score of my almost forgotten 'Lohengrin.' I was grieved to think that those tones would never be heard. I wrote two words to Liszt, who in reply announced that the most extensive preparations considering Weimar's means, were being made for the performance of the opera. The best that man could do under existing circumstances, in order to render the work intelligible to the people, was done; but error and misconception made the desired success very difficult to attain. Liszt saw at once what must be done to supply deficiencies and render the work more intelligible. He explained to the people his impression and conception of the opera with convincing eloquence, and success crowned his efforts."

Liszt now appears in the new aspect of author. During the year spent in Paris he had already shown himself a writer in connection with his scientific studies, and during his travels his literary talent had been further developed, as may be seen by numerous letters addressed to his friends in Paris. These letters were written in a brilliant, sparkling style and give proof of unusual powers of observation.

In the quiet atmosphere of Weimar, so conducive to mental concentration, Liszt's literary advancement as well as his musical activity, received a fresh impetus. There he wrote his two most important works, "Frederic Chopin" and "The Music of the Gypsies" (Des Bohemiens et de Leur Musique en Hongrie). The first is a memorial address over his friend's grave, and is full of intelligent sympathy and warm enthusiasm; the other a richly colored description, based on thorough study of the strange, nomadic people and their intensely characteristic music. He wrote several very valuable essays on German musicians and their compositions, one on Richard Wagner, whose "Flying Dutchman," "Lohengrin," "Tannhauser" and "Rheingold" are brought before the reader's mind by a thorough and sympathetic analysis; other essays are on Beethoven, Weber, Field, Schubert and Mendelssohn. He also wrote on Berlioz and Schumann, who were at that time unappreciated. His larger literary works are on more general subjects, such as "The Position of Artists," "The Church Music of the Future," "The Goethe Memorial," and what excites our admiration in these essays is not merely the brilliant, masterly criticism, but also the warm human sentiment toward art and fellow artists, feeling expressed in every line. Thus Liszt's writings not only furnish instruction to the artist, but they are a source of recreation and inspiration for all, though the characteristic, extravagant style in which they are written, may not find favor with academic judges. 1

1 Liszt's works are written in the French language with which his life and education

had made him most familiar.

We shall speak later on of what Liszt accomplished as composer during the years spent in Weimar. Here we will only mention, that in spite of his many occupations, he still found time to be an earnest and loving teacher to the many younger artists who gathered about him. Liszt did not give up teaching until the last year of his life, and the number of pupils who received instructions from him in piano playing, conducting and both literary and musical composition, amounts to several hundred.

Among the most noted are Anna Mahlig, Sophy Menter, Amy Fay, Adele aus der Ohe, Charlotte Blume Ahrens, Caroline Montigny, Remaury, Hans von Bulow, Karl Klindworth, William Mason, Leopold Damrosch, Walter Bache, Carl Tausig, G. Sgambati, G. Buonamici, Hans von Bronsart, and among the more recent ones A. Siloti, R. Joseffy, B. Stavenhagen. In her letters to friends at home, Amy Fay gives a graphic description of Liszt's method of teaching: "Nothing could excel Liszt's amiability or his painstaking care, and instead of frightening me he inspired me. Never was there such a delightful teacher! and he is the first sympathetic one I have had. One feels so free with him, and he develops the very spirit of music in one. He does not keep nagging all the time, but he leaves you your own conception. Now and then he will make a criticism or play a passage, and with a few words give you enough to think of all the rest of your life. There is a delicate point to everything he says, as subtle as he is himself. He does not say anything about the technic. That you must work out for yourself. * * * Once when a pupil was playing a melody rather feebly, Liszt suddenly took his seat at the piano and said: 'When I play I always play for the people in the gallery (by the gallery he meant the cock-loft where the rabble sit), so that those persons who pay only five groschen for their seat may also hear something.' Then he began, and I wish you could have heard him! The sound did not seem to be very loud, but it was penetrating and far reaching. When he had finished he raised one hand in the air and you seemed to see all the people in the gallery drinking in the sound. He presents an idea to you, and it takes fast hold of your mind and sticks there. Music is such a real and visible thing to him, that he always has a symbol instantly in the material world to express his idea. * * * No matter how beautifully we play any piece, the minute Liszt plays it, you would scarcely recognize it. His touch and his peculiar use of the pedal are two secrets of his playing, and he seems to dive down into the most hidden thoughts of the composer, and bring them to the surface, so that they gleam out at you one by one like stars."

(To Be Continued.)

To my baby girl Flora
AMONG THE FLOWERS
MID SUMMER MEDITATION

J. OWEN LONG

Moderato

gva

loco

accel.

gva

Trem.

loco

molto rit.

rit.

a tempo

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp). The time signature is 12/8. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with a prominent triplet of eighth notes in the final measure. The bass staff provides a simple harmonic accompaniment using chords and single notes. The lyrics 'The Rose Tree' are written below the treble staff, aligned with the melody. The paper is aged and yellowed, with some ink bleed-through from the reverse side.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, Treble and Bass, with a key signature of one sharp (F#). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The music is in 4/4 time. The Treble staff features a series of chords and single notes, with a final flourish. The Bass staff provides a harmonic foundation with chords and single notes, including some triplets. The score is written in ink on aged paper.

molto rit.

8

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass, with a key signature of one sharp (F#). The tempo markings "rit." and "a tempo" are present. The lyrics "The Rose Tree" are written below the staves, with asterisks marking specific notes. The score includes various musical notations such as chords, single notes, and rests.

8va.....

Red. *

8va.....

Red. *

8va.....

ff Red. *

8va.....

accel. Red. * Red. * molto rit. Red. *

8va.....

a tempo Red. *

8va.....

Red. * Red. * Red. * Red. *

THE MINSTREL BAND MARCH.

FOR PIANO OR ORGAN.

Composed by P. SUTTON.

Full Band.

Measures 1-4 of the Full Band score. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked *mf* (mezzo-forte). The first staff (treble clef) contains a melody with a triplet of eighth notes in measure 1 and a triplet of eighth notes in measure 3. The second staff (bass clef) contains a bass line with a triplet of eighth notes in measure 3. A 'TUBA' part is indicated in measure 3 of the bass staff.

Measures 5-8 of the Full Band score. The music continues with similar rhythmic patterns. Measure 8 is marked *f* (forte). The key signature and time signature remain the same.

Trumpets.

Measures 1-4 of the Trumpets part. The key signature has two flats, and the time signature is 4/4. The music is marked *p* (piano). The first staff (treble clef) contains a melody. The second staff (bass clef) contains a bass line.

Cornets.

Measures 1-4 of the Cornets part. The key signature has two flats, and the time signature is 4/4. The music is marked *p* (piano). The first staff (treble clef) contains a melody. The second staff (bass clef) contains a bass line.

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Trombone Solo.

First system of music for Trombone Solo. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *p* (piano) and a tempo marking of *R. H.* (Ritardando). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment using chords and single notes.

Second system of music for Trombone Solo. This system continues the melody and accompaniment from the first system. The upper staff maintains the melodic line with various rhythmic patterns, while the lower staff continues the harmonic support.

Third system of music for Trombone Solo. The system continues the musical piece. The upper staff features a melodic line with some rests, and the lower staff provides a consistent harmonic accompaniment.

Flutes & Clarinets.

First system of music for Flutes & Clarinets. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with some rests. The lower staff is in bass clef and features a rhythmic accompaniment of chords, marked with a dynamic of *f* (forte).

Second system of music for Flutes & Clarinets. This system continues the musical piece. The upper staff continues the melodic line, and the lower staff provides a harmonic accompaniment, marked with a dynamic of *p* (piano) in the final measure.

The first system of the score features a piano accompaniment. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes.

Trumpets.

The second system introduces the trumpet part. The right hand plays a melody with some rests, and the left hand continues the bass line. A dynamic marking of *f* (forte) is present in the third measure.

Cornets.

The third system features the cornet part. The right hand plays a melody with a first ending bracket over the final two measures. The left hand continues the bass line.

Full Band.

TUBA.

The fourth system shows the full band and tuba parts. The right hand has a melody with a second ending bracket. The left hand includes a tuba part with a dynamic marking of *f* and a triplet of eighth notes.

The fifth system continues the piano accompaniment. The right hand plays a melody with triplet markings, and the left hand provides a bass line with chords and single notes.

The Vaudeville Medley.

POPULAR SONGS ARRANGED EFFECTIVELY FOR PIANO OR ORGAN.

By M. W. BUTLER.

"She wore a wild rose in her hair."

Musical score for the first piece, "She wore a wild rose in her hair." The score is written for piano or organ, featuring a bass clef and a common time signature (C). The tempo is marked "Moderato legato" and the dynamics include "p" (piano) and "mf" (mezzo-forte). The score consists of four systems of music. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The score includes various musical notations such as notes, rests, and accidentals. Pedal markings ("Ped.") and asterisks (*) are used throughout the score. The piece concludes with a "ritard." (ritardando) marking.

"I cannot come back to you sweetheart"

Musical score for the second piece, "I cannot come back to you sweetheart." The score is written for piano or organ, featuring a treble clef and a common time signature (C). The tempo is marked "a tempo" and the dynamics include "pp" (pianissimo) and "m" (mezzo). The score consists of four systems of music. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The score includes various musical notations such as notes, rests, and accidentals. Pedal markings ("Ped.") and asterisks (*) are used throughout the score. The piece concludes with a "ritard." (ritardando) marking.

Ped. * *Ped.* * *Ped.* * *Ped.* *

p *Ped.* * *Ped.* * *f* *Ped.* * *Ped.* * *Ped.* *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Tempo di Valse.* $\frac{3}{4}$ *m* *Ped.* *

Ped. * *Ped.* * *Ped.* * * *Ped.* * *Ped.* * *f* *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Tempo di March—Two Step.

m *Ped.* * *Ped.* * *Ped.* * *Ped.* *

"Mrs. Mulligatawny."

The musical score is written for piano in G major, 2/4 time. It consists of six systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features first and second endings, both marked with a pedal point (*Ped.*) and an asterisk. The fourth system starts with a forte (*f*) dynamic and includes several pedal markings with asterisks. The fifth system continues with various dynamics including piano (*p*), mezzo-forte (*m*), and forte (*f*), along with multiple pedal markings. The sixth system concludes with a series of alternating forte and piano sections, each marked with a pedal point and an asterisk, ending with a *Sva.* (Sforzando) marking.

DAWN.

A SUMMER IDYL.

Composed by MALTA R. BAYES.

*Moderato.
dolce*

p
Ped. * *Ped.* * *Ped.* * *Ped.* *

cres *cen* *do.* *f* *dim*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. p * *Ped.* * *Ped.* * *Ped.* *
f *dim* *p*
Ped. * *Ped.* * *Ped.* * *Ped.* *

m

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

cres *dim* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

8va *8va* *8va*

marcato il melodie.

Dawn. 3 Ped. * *Ped.* * *Ped.* *

8va.....

Ped.

cres

cen

do.

f Ped.

dim

8va.....

8va.....

This system contains the first three measures of a musical piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Pedal points are indicated by asterisks in the left hand. The first measure has a 'Ped.' marking. The second measure includes 'cres' and 'cen' markings. The third measure includes 'do.', 'f Ped.', and 'dim' markings. Above the staff, '8va.....' is written three times with dotted lines.

8va.....

Ped.

Ped.

f Ped.

Allegro vivace.

4/4

4/4

This system contains the next three measures. The tempo changes to 'Allegro vivace.' and the time signature changes to 4/4. The right hand continues with a more active melodic pattern. Pedal points are marked with asterisks. The first measure has a 'Ped.' marking. The second measure has a 'Ped.' marking. The third measure has an 'f Ped.' marking. Above the staff, '8va.....' is written twice with dotted lines.

8va.....

Ped.

Ped.

Ped.

f Ped.

This system contains the next four measures. The right hand features a dense, rapid sixteenth-note pattern. The left hand has a simpler accompaniment. Pedal points are marked with asterisks. The first measure has a 'Ped.' marking. The second measure has a 'Ped.' marking. The third measure has a 'Ped.' marking. The fourth measure has an 'f Ped.' marking. Above the staff, '8va.....' is written once with a dotted line.

8va.....

Ped.

Ped.

Ped.

This system contains the next three measures. The right hand continues with the dense sixteenth-note pattern. The left hand has a simple accompaniment. Pedal points are marked with asterisks. The first measure has a 'Ped.' marking. The second measure has a 'Ped.' marking. The third measure has a 'Ped.' marking. Above the staff, '8va.....' is written once with a dotted line.

8va.....

Ped.

cres

cen

do.

ff

Dawn. 4

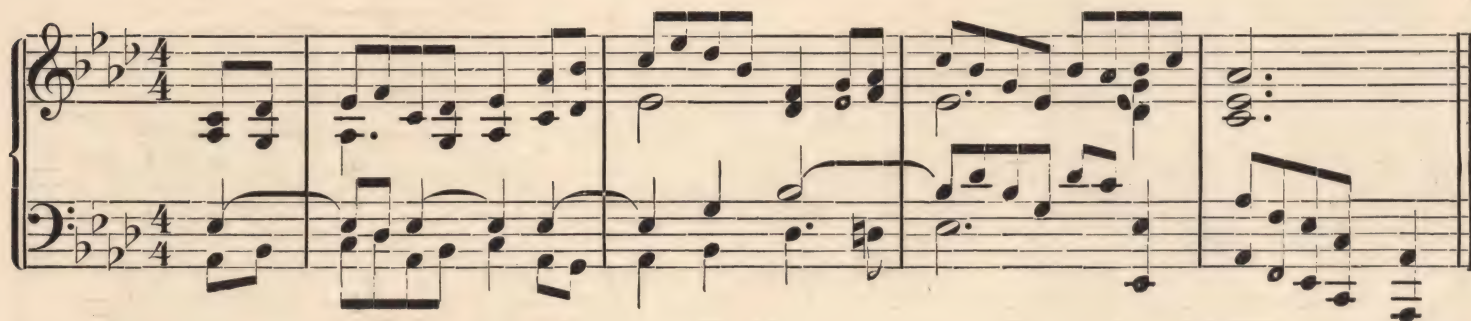
This system contains the final three measures. The right hand continues with the dense sixteenth-note pattern. The left hand has a simple accompaniment. Pedal points are marked with asterisks. The first measure has a 'Ped.' marking. The second measure has 'cres' and 'cen' markings. The third measure has 'do.', 'ff', and a final asterisk marking. Above the staff, '8va.....' is written once with a dotted line. At the bottom left, 'Dawn. 4' is written.

Mid The Clover Blooms of Hampshire.

Words and Music by.

VERNON HOMER.

Author of "Pride of Manila." "The Rough Rider." "Come back to the wave worn rocks."
"Down in old Illinois."



1. See the sun is sink - ing low. Soon we'll view the af - ter glow, As it
2. Weeks and months have passed a - way. Wea - ry years have come and gone, Since they

sweeps the sky a - bove the snow clad cliffs. When you'r gone I'll sit a-lone, think-ing
laid my sweet-heart Nel - lie in the tomb. I would give all wealth I own, Just to

of my own spring time, when I thought this would held naught but pleas-ure gifts. Oft a-
 hear hersing once more In the cab - in now for - sak - en sad and lone. List-en

cross the mead - ow brook, from the dear old Hamp-shire hills, We have
 child to what I say, heed this one re - quest - I pray, nor deem

watched the self same pic-ture o'er and o'er. With her lit - tle hand in mine, in the
 it just an old man's i - dle call. When I've passed my last mile-stone, when a

dear old star-light time, We would weave an arch of clo - ver o'er her door
 mound marks where I sleep, Deck the sod with clo - ver blooms while shad-ows fall.

Tempo di Valse.

The clo-ver blooms are wav.....ing O'er the Hamp-shire hills.

This system contains the first line of music. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are written below the vocal line.

As they waved long years a - go, when this old heart was gay. Now

This system contains the second line of music. The vocal melody continues with the lyrics 'As they waved long years a - go, when this old heart was gay. Now'. The piano accompaniment provides harmonic support.

Nel - lie dear lies sleep.....ing 'neath a pine tree's shade,

This system contains the third line of music. The vocal melody continues with the lyrics 'Nel - lie dear lies sleep.....ing 'neath a pine tree's shade,'. The piano accompaniment continues with chords and single notes.

Mid the clo - ver blooms *8va* of Hamp-shire far a-way.

This system contains the fourth line of music. The vocal melody concludes with the lyrics 'Mid the clo - ver blooms *8va* of Hamp-shire far a-way.' The piano accompaniment features a final chord and some arpeggiated figures.

SWEET GENEVIEVE.

WITH BRILLIANT VARIATIONS.

M. W. BUTLER.

Moderato dolore.

Allegro impetuoso.

8va

The first system of musical notation for 'Sweet Genevieve'. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano (f) dynamic and includes several pedaling (Ped.) markings. The tempo/mood is marked 'Moderato dolore'. The notation includes various musical symbols such as slurs, accents, and dynamic markings like 'ff'.

8va

The second system of musical notation. It continues the grand staff notation. The tempo/mood changes to 'Moderato' and then 'espressivo'. There are markings for 'Ped. rapido' and 'ritard'. The music includes a section with a 3/4 time signature. The dynamic marking 'mf' is present. The lyrics 'O, Gen...e...vieve I'd' are written below the staff.

The third system of musical notation. It continues the grand staff notation. The lyrics 'give the world To live a-gain the love-ly past! The rose of youth was dew im-pearled; But' are written below the staff. The music includes several pedaling (Ped.) markings and a 'dim' (diminuendo) marking.

The fourth system of musical notation. It continues the grand staff notation. The lyrics 'now it withers in the blast. I see thy face in ev'-ry dream, My wak-ing thoughts are' are written below the staff. The music includes a 'p' (piano) dynamic marking, a 'cres' (crescendo) marking, and several pedaling (Ped.) markings.

The fifth system of musical notation. It continues the grand staff notation. The lyrics 'full of thee; Thy glance is in the star-ry beam That falls a-long the Sum-mer sea' are written below the staff. The music includes a 'mf' (mezzo-forte) dynamic marking and several pedaling (Ped.) markings.

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pp

0 Gen - e - vieve Sweet Gen - e - vieve, The days may come, the days may go, But

p

pp *f*

Still the hands of mem'-ry weave The bliss - ful dream of long a - go. 0 Gen - e - vieve!

p

VAR. I. *dolce*

m

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Sweet Genevieve. 5-2

Ped. * *Ped.*

8va.....

First system of the musical score. The treble clef staff contains a series of eighth notes with fingerings 1, 2, 3, 4, 1, 5, 4, 3, 2, and a sixteenth-note triplet. The bass clef staff has a whole rest. The tempo/mood is marked *Rap. do brillante*. The system concludes with a *p* (piano) dynamic, a *tenderly* instruction, and a triplet of eighth notes. Pedal marks (*Ped.*) and asterisks are present.

Second system of the musical score. Both staves feature triplet eighth notes. The system includes multiple *Ped.* (pedal) marks and asterisks. It concludes with a *cres* (crescendo) marking.

Third system of the musical score. The treble clef staff includes a *dim* (diminuendo) marking. The system features a variety of dynamics including *pp* (pianissimo), *f* (forte), and *Ped.* (pedal) marks with asterisks.

VAR. 2.

8va.....

First system of Variation 2. The treble clef staff begins with a *Brillante.* marking and a *Ped. m* (pedal mezzo) instruction. The system includes several *Ped.* marks and asterisks.

Second system of Variation 2. Both staves contain eighth-note patterns with fingerings. The system includes *Ped.* marks and asterisks.

8va.....

This system features a treble clef staff with a melody marked *8va.....* and a bass clef staff. The treble staff contains several measures of eighth-note chords, some with accents (^). The bass staff has a simple accompaniment. Pedal markings include *Ped.* at the beginning, *cres* in the middle, and *dim* towards the end. Asterisks (*) are placed below the bass staff at specific points.

8va.....

This system continues the piece with similar notation. It includes a *pp* (pianissimo) marking in the bass staff. The treble staff has a sequence of eighth-note chords. Pedal markings include *Ped.* and *f* (forte). Asterisks (*) are used to indicate specific pedal changes or effects.

con fuoco

This system is marked *con fuoco* (with fire). It features a treble staff with eighth-note chords and triplets (indicated by a '3' over the notes). The bass staff has a simple accompaniment. Pedal markings include *Ped.* and asterisks (*).

8va.....
marcato il basso

This system is marked *marcato il basso* (marked the bass). It features a treble staff with eighth-note chords and a bass staff with a simple accompaniment. Pedal markings include *Ped.* and asterisks (*).

8va.....

This system continues the piece with similar notation. It includes a *Ped.* marking in the bass staff. The treble staff has a sequence of eighth-note chords. Pedal markings include *Ped.* and asterisks (*).

8va.....

This system features a treble and bass staff in B-flat major. The treble staff has a dotted line above it labeled '8va.....'. It contains a continuous eighth-note pattern with accents. The bass staff has a 'Ped.' marking at the beginning and several asterisks (*) indicating pedal points. A 'cres' marking appears towards the end of the system.

8va.....

This system continues the eighth-note pattern in the treble staff. The bass staff has a 'Ped. ff' marking at the beginning, followed by several asterisks (*). A 'Ped.' marking is also present in the middle of the system.

8va.....

This system continues the eighth-note pattern. The bass staff has a 'Ped.' marking at the beginning, followed by several asterisks (*). A 'Ped.' marking is also present in the middle of the system.

8va.....

This system continues the eighth-note pattern. The bass staff has a 'Ped.' marking at the beginning, followed by several asterisks (*). A 'Ped.' marking is also present in the middle of the system.

8va.....

This system concludes the piece. The treble staff has a 'Ped.' marking at the beginning, followed by several asterisks (*). The bass staff has a 'Ped.' marking at the beginning, followed by several asterisks (*). A 'Ped. fff' marking is present in the middle of the system, and a 'con fuoco' marking appears towards the end. The system ends with a double bar line.

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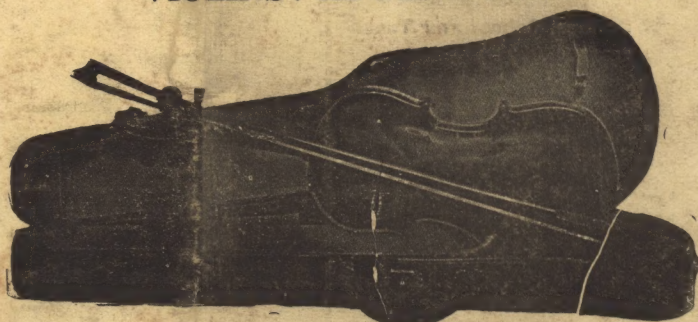
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